

The Art of Unknowing – The joy of amateur practice as a space for emancipation from the constraints of academic discipline.

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Willkommen/Bienvenue/Welcome!

The Art of Unknowing

The joy of amateur practice as a space for emancipation from the constraints of academic discipline.

Katy Carroll

Principal Lecturer
Critical Theory

Melanie Levick-Parkin

Senior Lecturer
Visual Communication

Katy Carroll

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(25 years in Service)

Melanie Levick-Parkin

Senior Lecturer
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(12 years in Service)

Being immersed in the Art School for the most part of your professional life is a privileged position to find oneself in. But what if this immersion also presents a certain entrapment in the connoisseurship and knowledge that you have acquired, embodied, and are passing on.

This paper is about the creative liberation of two female visual communication academics, through the pursuit of amateur practices in un-professional curatorship of personal obsessions.

connoisseurship

‘...tastes are acquired through instruction, through the acquisition of knowledge and the development of values.’

Roger Scruton (1996)

All the aesthetic and behavioral values I had embodied over years of seeking the disciplines acceptance had started to make me feel like never wanting to design anything again in my life.

Design became the prison of my own *making*.

Amateur Practice

Amateur Making

Disclaimer

This presentation is entirely fictional and any resemblance of any of the practice mentioned to any real amateur practice or any real amateur makers is completely coincidental and pure good luck.

‘An open, self-regulating, peer to peer system that operates without the centralised rules and regulations of professional intervention – yet manages to sustain a cohesive and productive culture.’

Andrew Jackson 2008

‘... they appear closer to a Ranciorean act of archive excavation into forms of expression that fall outside professional realms.’

Lucia Vodanovic 2013



‘Such gazes are constructed through difference.’

John Urry 2002



No. 78 — Cretan peasant family — Famille paysanne Crétoise

Souvenir de Crète.

Μία Παρορμή εις τὰ περίχωρα Χανίων.
Un Vendredi dans les environs de la Canea







ΕΘΝΟΣ ΦΙΛΤΡΟ

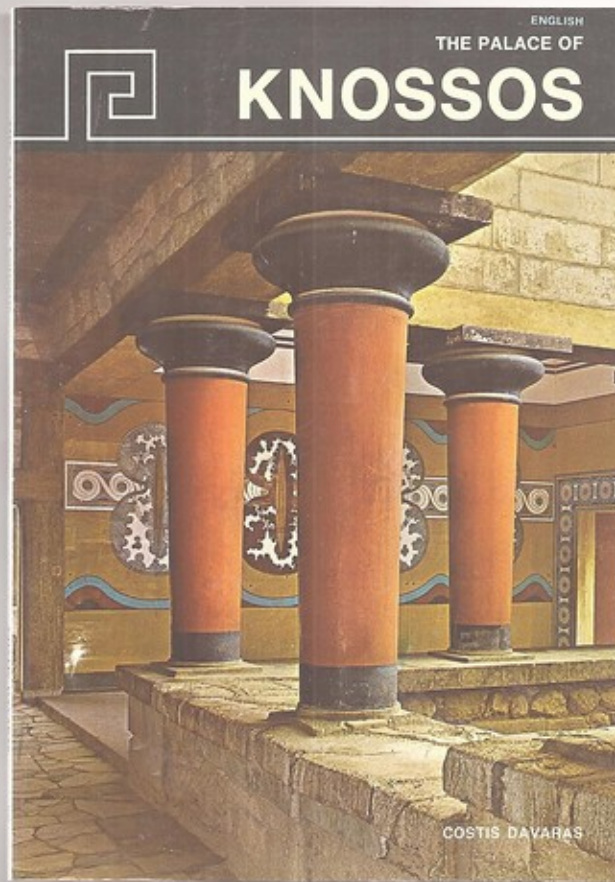
9
ΔΡΧ.





HELLAS

kriti **het eiland** **voor alle seizoenen**

















"MUM, YOU ARE GOING TO GET AR-RESTED"

(LOL)

KRITI MOU

On loving foreign places

Badly designed postcards with naff type that swoons: 'I love Crete' are to be found in abundance on the island, even though one wonders who even still bothers sending them these days.

I am repulsed by their aesthetic as much as I am drawn to their sentiment.

How do you love a place that does not belong to you and where you do not belong? Is my love for Crete any more meaningful, than any lame postcard sent to colder climates by a sun, sea & sand tourist holidaying in a resort in Malia?

I am really not convinced, but what I am sure of is that my love for the island has led me to an engagement with areas of knowledge I'd have never guessed I'd be interested in one day. Like Archaeology for example. Or ancient European script.

Maybe becoming interested in this kind of stuff only happens to you when you get older.

Fotini and I used to make fun of the stupid tourists who would stop to ask her directions to the ancient local Tholos tombs. Like the good Cretan girl she was, she would politely give them directions in her best English. But once they had turned the corner we would fall about laughing, imagining middle aged people stroking their chins whilst looking at piles of old rubble. Why waste your time with that when the sun was shining and there were people to meet? All we wanted to do was to escape the dutiful supervision of Fotini's older brother because - as the song went, girls just wanted to have fun.

Now we are both fully grown, somewhat middle aged women, with husbands, families and duties to fulfill, we have found ourselves finding it fun to look at mounds of old stone and discussing if the Phaestos disc really is a genuine Minoan artifact or just an ancient

import. Meanwhile I am also busy trying to formulate a visual research project that engages unsuspecting young people with Minoan script. Oh, the irony and arrogance of growing older.

One slight hitch remains. Though the archaeological artifacts in the context of their history fascinate me, I find it very difficult to engage with them aesthetically. One reason may be that through my design education I am firmly wedded to a primarily modernist aesthetic, but then - many Minoan designs should sit quite well with that and are said to have actually influenced certain aspects of modernism.

I have the suspicion that the more deciding factor is that I first became familiar with Minoan artifacts by seeing bad replicas in tasteless tourist displays. Not that I wasn't taken/dragged to the museums when younger. But looking is not the same as seeing. And most of

my seeing at that time took place in the afore mentioned tourist shops, figuring out what I was going to spend my pocket money on. It would be years before I would actually spend time looking really closely at the originals in the museum. When I finally did, some of them made me weep with their traces of human thought and creativity transmitted with such clarity through the ages.

Yet, the aesthetic barrier somehow lingers, - I first 'met' these artifacts in the context of cheap, art-less, reproductions and it is difficult to fully loose that visual aftertaste now, even when an original is re-produced at high quality. Maybe it's the re-produced antiqueness that doesn't help - aging something artificially just never seems to work, just like fake wood laminate never does.

Cutting a long story slightly shorter, - I am currently involved in a research-project that is about visually re-contextualising the ancient scripts of Linear A and Linear B. It is glamorously called:

Visual translations of ancient heritage - re-contextualising ancient European script through contemporary visual communication methods and media.

We will be working with an Archaeologist advisor and a select number of designers to explore how the script can be woven into contemporary visual practice. Our reasoning behind thinking this is worthwhile an investigation is the idea that this re-contextualising could potentially lead to a more successful engagement of a younger audience with their European heritage. Thanks to decades of adventure movies, moviegoing people will be familiar with Egyptian hieroglyphics, but few have heard of the oldest deciphered and undiscovered European Scripts. Why

try to engage though? This is what we said in the grant application:

Archaeology can grant us access to our history by allowing us encounters with remnants of the past. How these remnants are translated for us, read by us and what we believe that they tell us is intimately tied up with the context of our own contemporary culture. This makes any interaction with history also a potential interaction with the present and future. Any 'reading' of the past, is also a reflection of our presence (Gamble 2007) (Gore 2009) (Hayden 1993).

"Any 'reading' of the past, is also a reflection of our presence."

So, I wanted to start testing this interaction of the past with the presence and future a little, but where and how to start?

I decided that starting on Crete would be good and using an element of the script seemed to make sense. Since I was planning a short trip to Heraklion and Athens in November with my 13 year old son, I started to think about how to have a lo-key, simple interaction with both the script and the Greek environment. Though it seems obvious now, it took me ages to come up with the idea of tagging the streets of Heraklion and Athens

in Linear B. Since the 2008 economic crisis graffiti and street art in Greece has absolutely exploded. People express their fury, opinions and hopes in visual and written form on any surface available in their cities. Whilst this may not be very welcomed by the Greek tourist board, there is an authenticity in these visual outbursts that the souvenir replicas of ancient Greek culture so obviously lack. Authentic, but not necessarily aesthetically pleasing. Another visual art form that I have never really made friends with, although street-art is now practiced through as many different visual styles as there are practitioners. But then this is still missing the point. The mere act of de-facing public space is a way of saying 'Fuck your aesthetics', even if the perpetrators are representing their message in a style they themselves find attractive. The whole point is to put your message out there, not staying silent, trying to overcome paralysis and impotence in the face of overwhelming economic and political despair.

So in the context of this, my idea of putting a few tags of ancient script into the Greek environment with chalk-based markers that would dissolve at the first heavy rain was somewhat suitably academic and a bit pathetic. But hey, whatcha gonno do? I nevertheless found myself well out of my comfort zone walking around Venetian harbor walls in sight of tourists, fishermen and the odd harbor official, looking for spots to put my tag. Near the acropolis in Athens I got a few looks from a bored looking entrance guard, but generally everybody ignored me. My son Dylan made sure to look like he didn't belong to me whilst I was

tagging, refusing to document my endeavors. Now and then he'd glide past me on his skateboard, passing judgments on the visual and hissing "Come on mum, you're going to get arrested" at me.

For my tag I had chosen the Linear B logogram for woman. (An admittedly obvious choice.) Most of the writing found of Linear B is on pottery, the signs and symbols scratched into the wet clay with ease and often with obvious speed. I practiced the logogram for a while, so that I could complete it as fluidly as possible, without having to lift the marker too many times. As for the visual results, - I lost some of my images due to equipment failure and am not sure how much I like the ones I saved. The logogram as a tag looks as cheap to my eyes, as any other tag. But at least the logogram lived in a public space, in a contemporary medium for a little while and the process of doing this has helped me think about the project much further. It's the process, not the artifact. It's a start - not a finish. Questions - not answers.

Next year I might go to one of those resort tattoo parlors and get me a Linear A logogram put on my butt cheek right next to a 'I love Malia 2015!' tattoo. Or hopefully by then I will have buckled up my ideas a little.



KINDLING - ANSWERS

KINDLING - ANSWERS

2



KINDLING - ANSWERS

5

Observation of Linear B Session



As it is a basement room the ceiling is quite low, with some exposed pipework and box cabling. There are work surfaces on both sides of the room, one is completely covered in various boxes and some big pithoi style jars in the corner, the other one is fairly clear and has a sink in the middle, with a sign asking for cleanliness.

There's a big grey shelving unit at the far end of the room, which also houses a glass display case and more shelves on the wall. The front of the room has a whiteboard and projection screen on it. There are more shelves at head height, crammed full with different clay based artifacts, some easily recognisable as beautiful replicas of ancient objects others not so much, - sporting charming, but to my eyes slightly dodgy, decorative painted motives. Some of the vases are broken and most are very dusty.



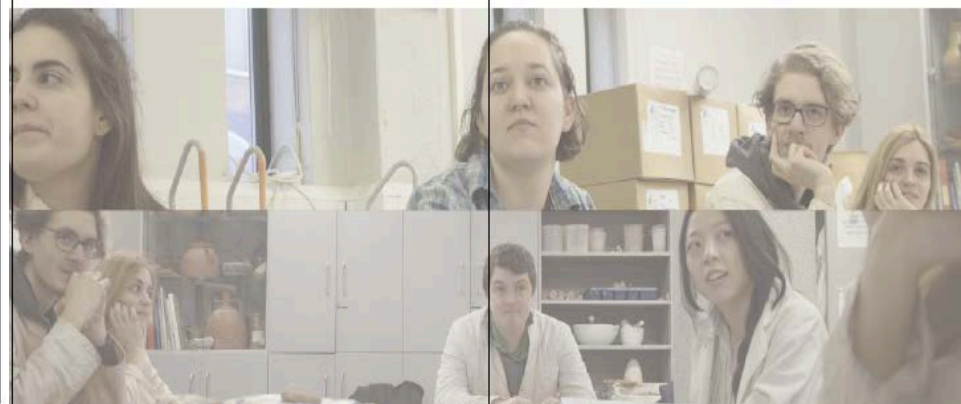
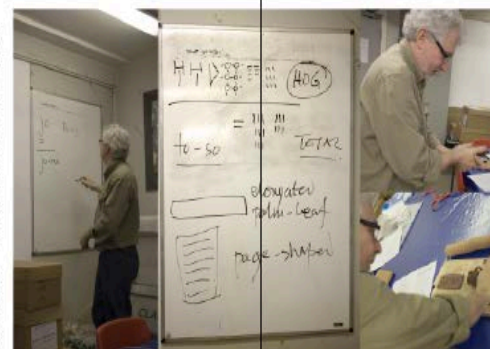
The MA Archaeology students are here to re-create linear B tablets. In the middle of the table is a big slab of clay and examples of replica tablets produced by John Bennet in previous years. These examples have a variety of shapes, some oblong, some more tablet shaped, and all are full of Linear B inscriptions. The tablets have all been fired and their colour ranges from the light brown of oven fired clay, to the irregular dark brown/black of clay fired in an open fire as an experiment, to emulate the accidental firing of the originals. Quite few of the tablets are broken.



One of the instruments is a thumb-length machine cut piece of cylinder shaped wood with a sturdy, blunt metal needle sticking out of one end. The other is a piece of hawthorne twig, with the end being formed naturally by the twigs pointy, thorn-like end to it. The natural writing implement is about the same length as the man-made one. It makes sense to me to offer this variation, as the choice of tool will ultimately impact on the production of the script. It would be interesting to compare these to original implements.



After the initial welcome and setting down, Angela cuts a piece of clay for every student, while John explain to the students the nature of the task about to be commenced. He asks them to start by creating a piece of table, in any shape they wish and to then transcribe their name in Linear B into the wet clay, using one of the writing instruments provided. He demonstrates the moulding of a sample tablet and writes some instructions for the Linear B script onto the whiteboard.

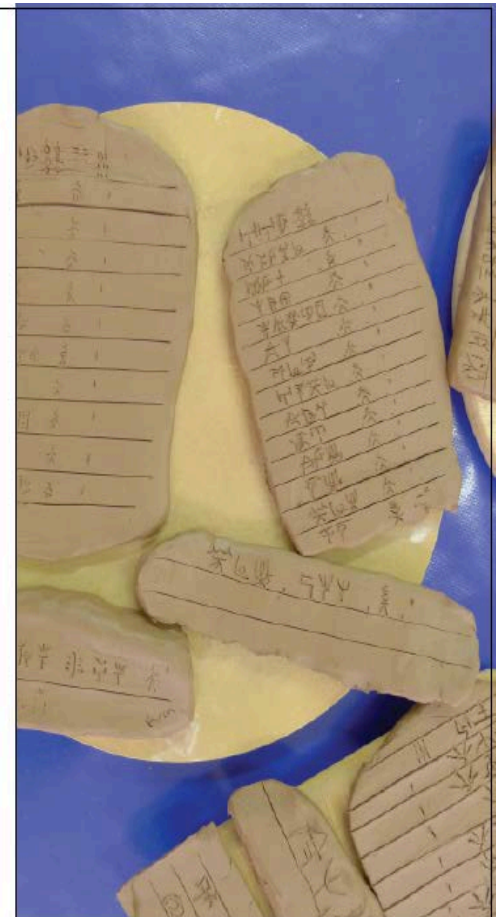




The students busy themselves discussing what syllables best to use to spell their names in Linear B and John highlights a few of the peculiarities of the script, such as the omission of last syllables and the order in which information was communicated in relation to numbers.

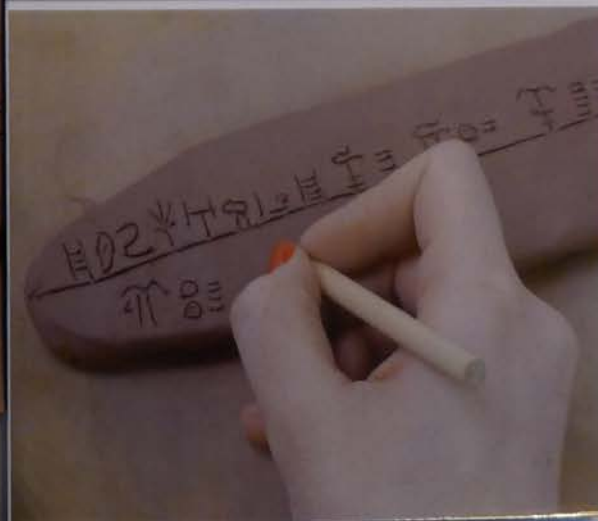
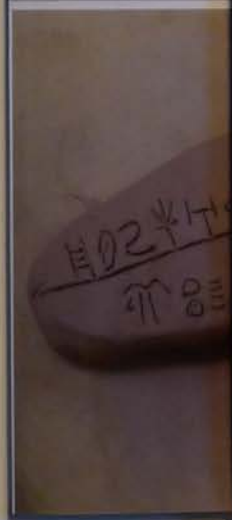
The students try out the different writing implements and in conversation reflect on how they are finding the usability of them. Some prefer the hawthorn stick and think it move more elegantly through the clay, whilst other prefer using the wire implement as they find it more controllable.

After having completed this first task the students move onto making a slightly larger tablet on which to record everybody's name one. This seems quite befitting for linear B as so many of the original tablets were lists of things. Goods, animals, people – lists of economic commodities, who paid what to whom, who owed and who possessed.





Material Practice in LINEAR B





Move forwards 1 space

♦
Did you Know:

The Phaistos Disk was
discovered in 1908.













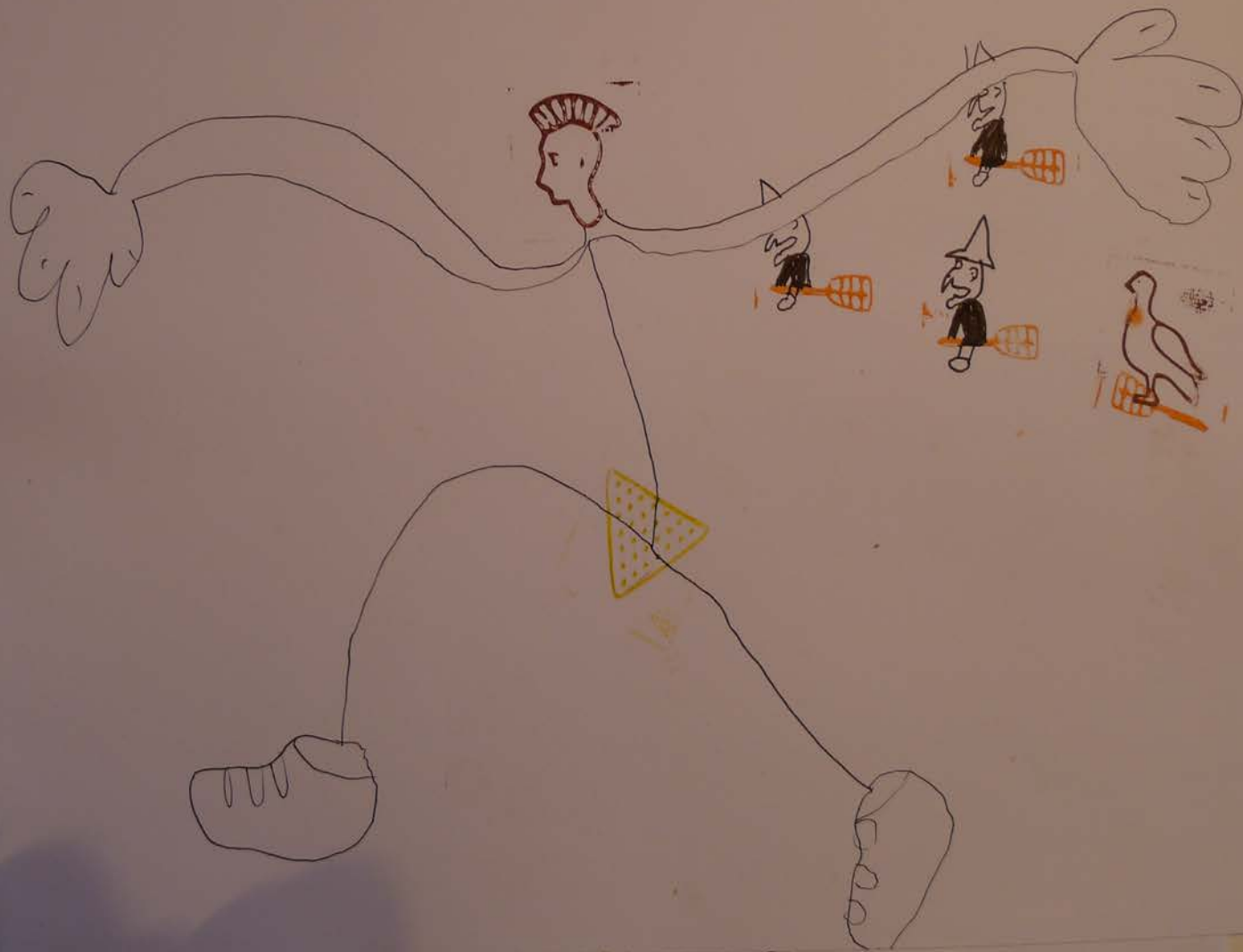






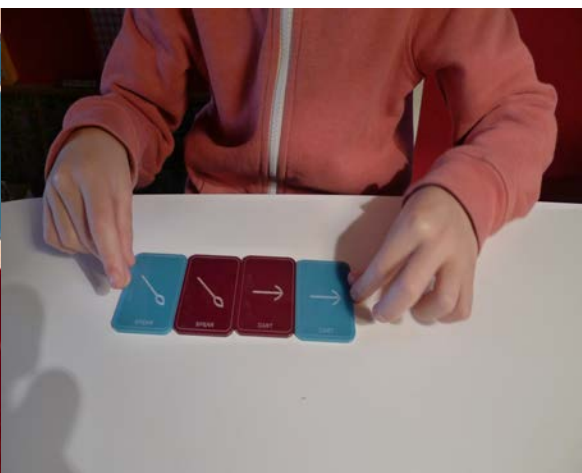
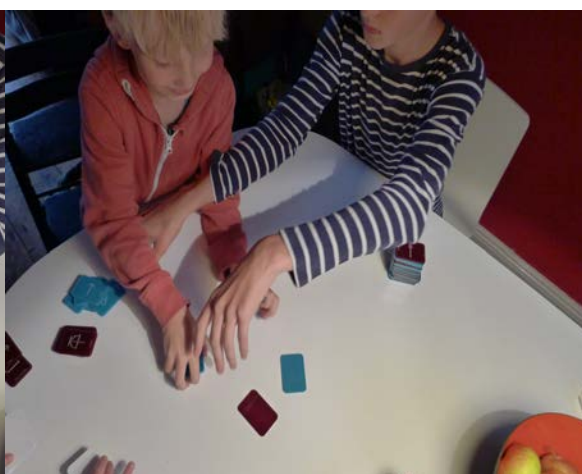
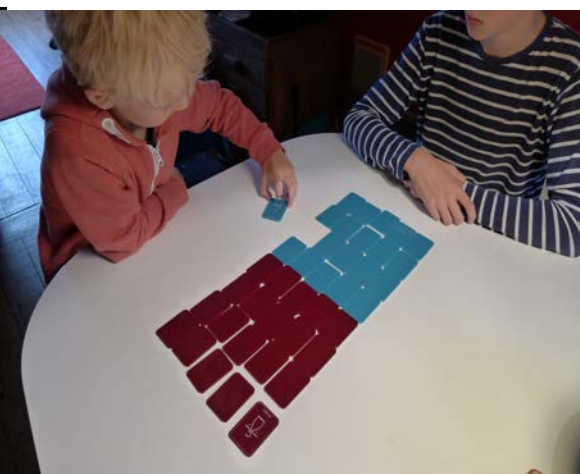












BUT

‘... amateur work, however ‘personal’ in its pursuits of curiosity, always exists in a relation – of aspiration, antagonism, or both – to the structures that govern the conferrance of legitimacy on practices: the school, the workplace, informal systems of judgment, the art institution, the state.’

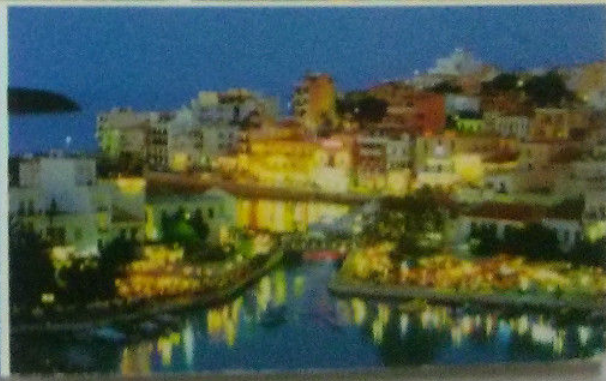
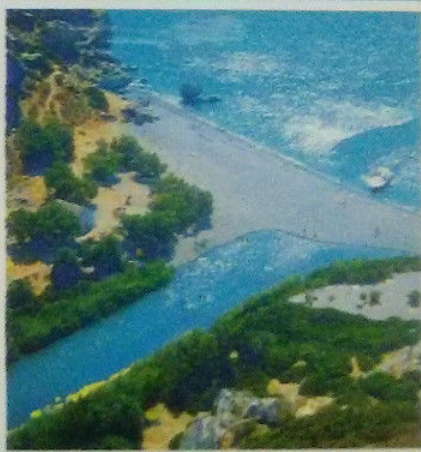
Tom Roberts 2005 (in Vodanovic 2013)

‘It is, therefore, the manifestation of (again) a distance, a separation but also an engagement with this distant relationship what makes something to be amateur.’

Vodanovic 2013

The gaze therefore pre-supposes a system of social activities and signs which locate the particular tourist practices, not in terms of some intrinsic characteristics, but through the contrast implied with non-tourist social practices, particularly those based within the home and paid work.'

John Urry 2002



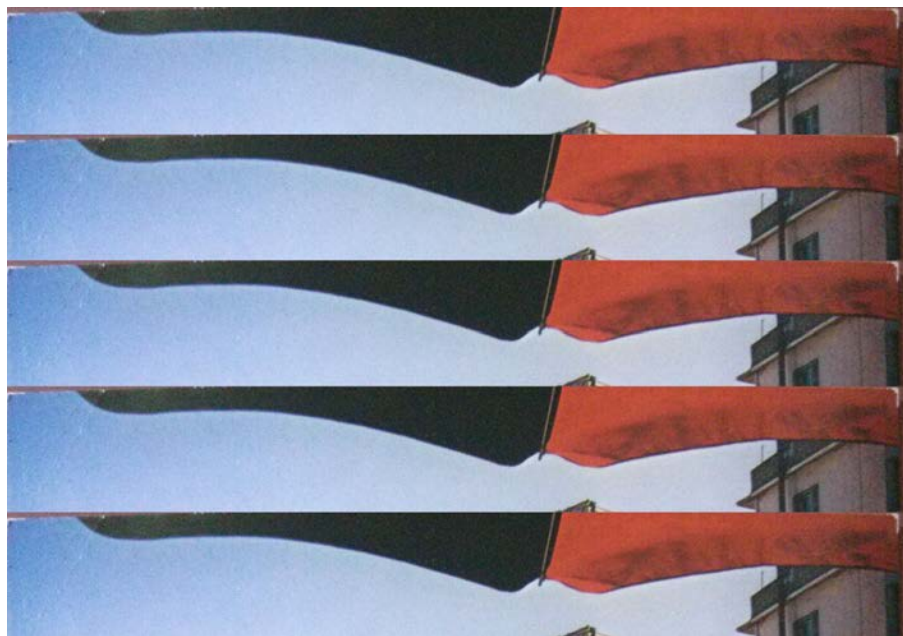


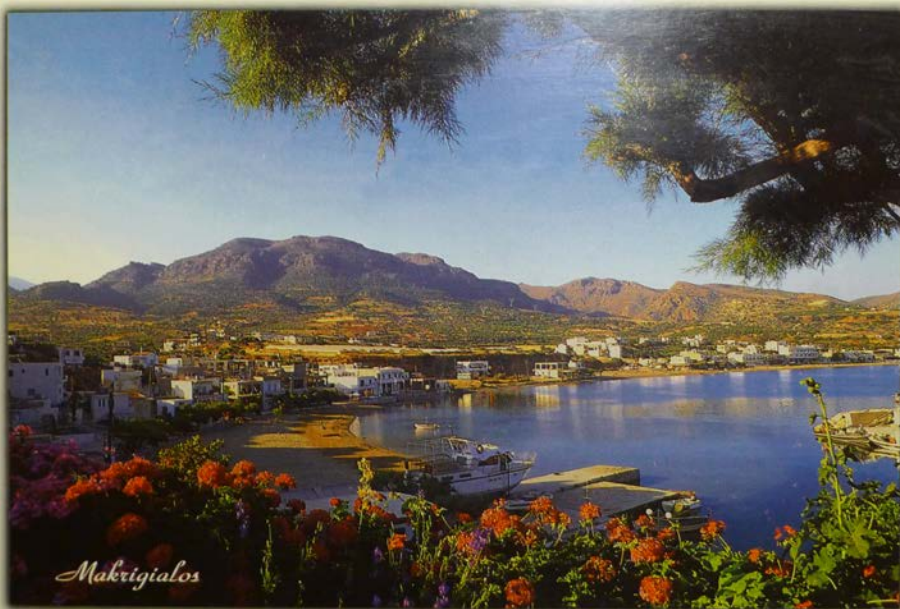
CRETE-MATALA











11th Oct.

Ελλάδα - Greece - Griechenland • Κρήτη - Crete - Kreta

Here we are again
hanging around on/in
the water on the
sand & in the Taverna!
Lots of good food
& wine - of course.

Great excitement - we
went on a banana boat -
& got tipped in at the
end!! Going to a
mountain village to climb
210 steps up to a church
tomorrow. Are we mad??!

Weather is really good



the wind.
LAST W/E in October
seems to be the one

© Editions Art&Light. Photography: Manolis Tsantakis. Tel.: (0843) 61305-6 - (01) 9300733
I'm off. See you soon. Love Sue & Colin.



Mr. & Mrs. J. Phillips,
27, Dane Hill
Winstley,
BRADFORD - on
AVON

BA15 2NF

U.K.



Fam.
A. Zeindler
Baselmattweg 62
4123 Allschwil
SCHWEIZ 3.-

22.10.1984

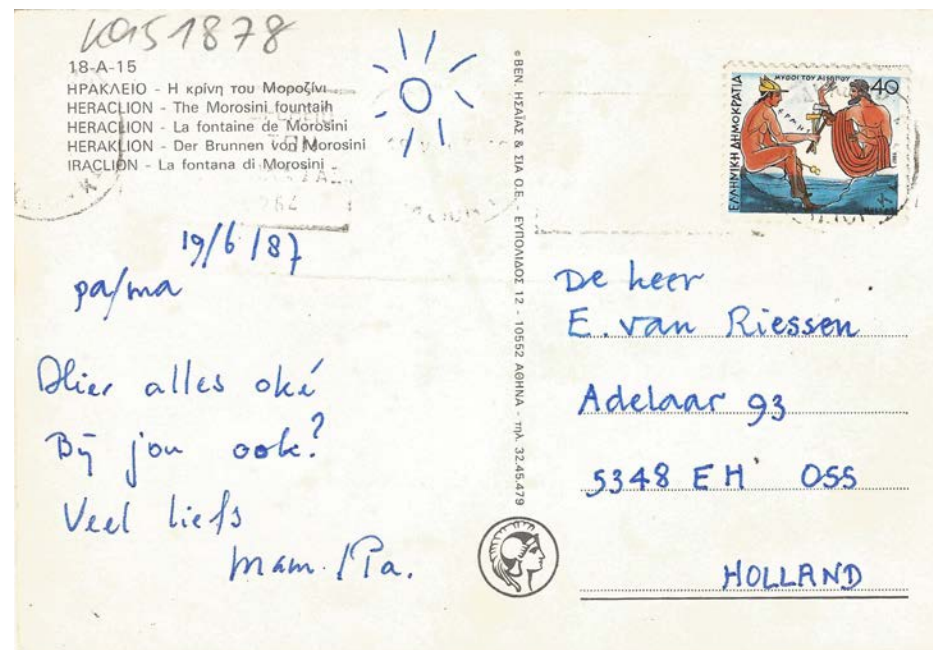
Freundliche Grüsse
aus den schönen
Ferien sendet

*from
your
emb
90*

Hier braucht man noch keine
Heizung!

THE
PENINSULA
HOTEL

AGHIA PELAGHIA P.O. BOX 1215 71110
HERAKLION - CRETE GREECE
TEL. (081) 289.404-7 - TELEX: 282441 CBEL GR.



1051878

18-A-15

ΗΡΑΚΛΕΙΟ - Η κρήνη του Μοροσίνι
HERACLION - The Morosini fountain
HERACLION - La fontaine de Morosini
HERAKLION - Der Brunnen von Morosini
IRACLION - La fontana di Morosini



19/6/87
pa/ma

Olier alles oké
Bij jou ook?
Veel liefs

Mam. Pa.

• BEN. HZALAT & SIA O.E. - EYTONIADOT 12 - 10552 AGHNA - TPA 3245.479



De heer
E. van Riessen

Adelaar 93

5348 EH' OSS

HOLLAND







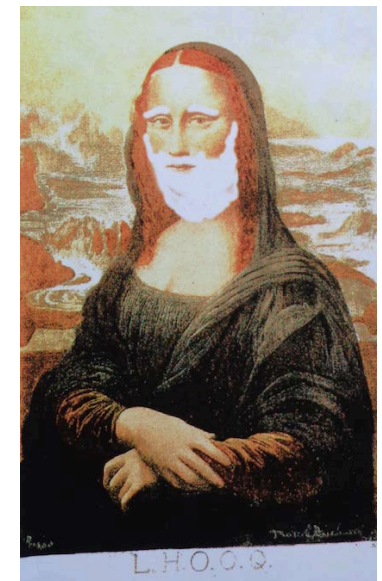
Άποψη Ήρακλείου Κρήτης - Πλατεία Έλ. Βενιζέλου - Κρήνη Μοροζίνη
Place E. Venizelos Candie-Crète. La fontaine Morosini





Fountain. 2013

Apropos of “Duchamp Tourism”





Marcel



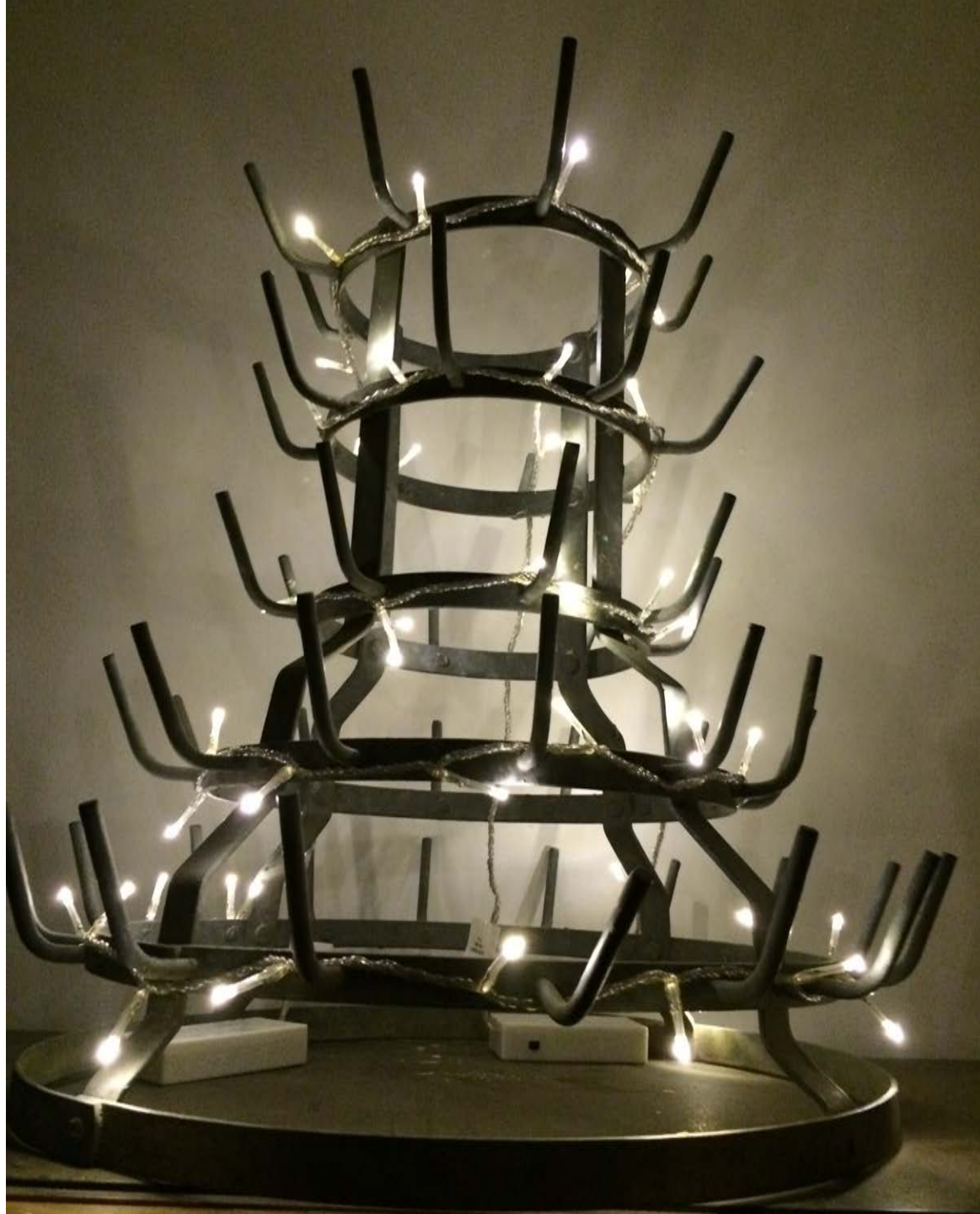
Ray





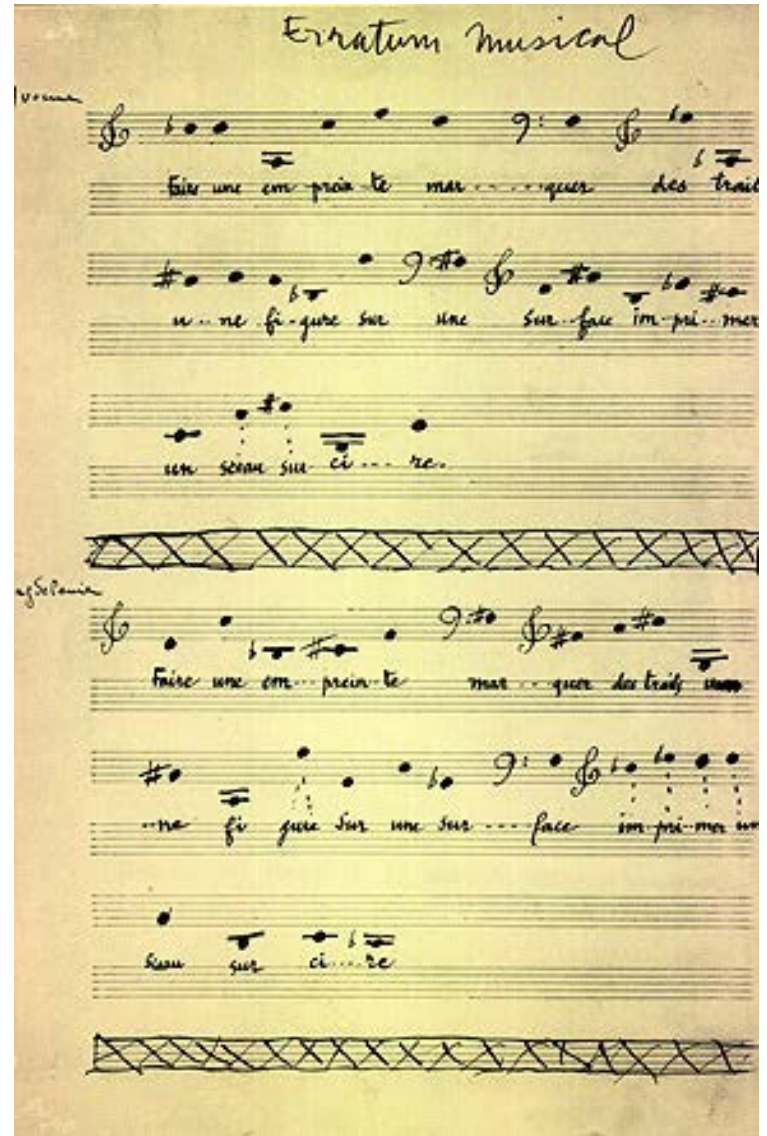








Duchamp's Parental Retirement Home
Rouen



Marcel Duchamp, *Erratum Musical*, 1913



Duchamp Family Grave
Rouen Cemetery

THEORY.ORG.UK TRADING CARD



Marcel Duchamp

Probably rolling in the grave for the academic write up: Duchamp, 1887–1968, was part of the Dada movement proclaiming art dead and dealing with the unconscious, absurd and the relative. Among Duchamp's famous works are the moustache on the Mona Lisa and the Nude Descending the Staircase (which, like the cubists, broke up an image into slices of time). His policy of making art out of random items, dubbed found objects, inspired many clueless, lazy modern artists. He once brought a latrine to a fancy, mainstream art show.

For more, see <http://www.zumbacombo.com/duchamp/>

STRENGTHS: artistic hilarity and craziness ensuing

WEAKNESSES: half-assed artists missing the punchline

SPECIAL SKILLS: confuse the hell out of anyone

And then there is that one-man movement, Marcel Duchamp—for me a truly modern movement because it implies that each artist can do what he thinks he ought to—a movement for each person and open for everybody.

Willem de Kooning

Talk delivered at the "What is Abstract Art?" symposium, The Museum of Modern Art, New York, February 5, 1951.



Fountain, 1917

Apropos of "Readymades"

IN 1913 I HAD THE HAPPY IDEA TO FASTEN A BICYCLE WHEEL TO A KITCHEN STOOL AND WATCH IT TURN.

A FEW MONTHS LATER I BOUGHT A CHEAP REPRODUCTION OF A WINTER EVENING LANDSCAPE, WHICH I CALLED "PHARMACY" AFTER ADDING TWO SMALL DOTS, ONE RED AND ONE YELLOW, IN THE HORIZON.

IN NEW YORK IN 1915 I BOUGHT AT A HARDWARE STORE A SNOW SHOVEL ON WHICH I WROTE "IN ADVANCE OF THE BROKEN ARM."

IT WAS AROUND THAT TIME THAT THE WORD "READYMADE" CAME TO MIND TO DESIGNATE THIS FORM OF MANIFESTATION.

A POINT WHICH I WANT VERY MUCH TO ESTABLISH IS THAT THE CHOICE OF THESE "READYMADES" WAS NEVER DICTATED BY ESTHETIC DELECTATION.

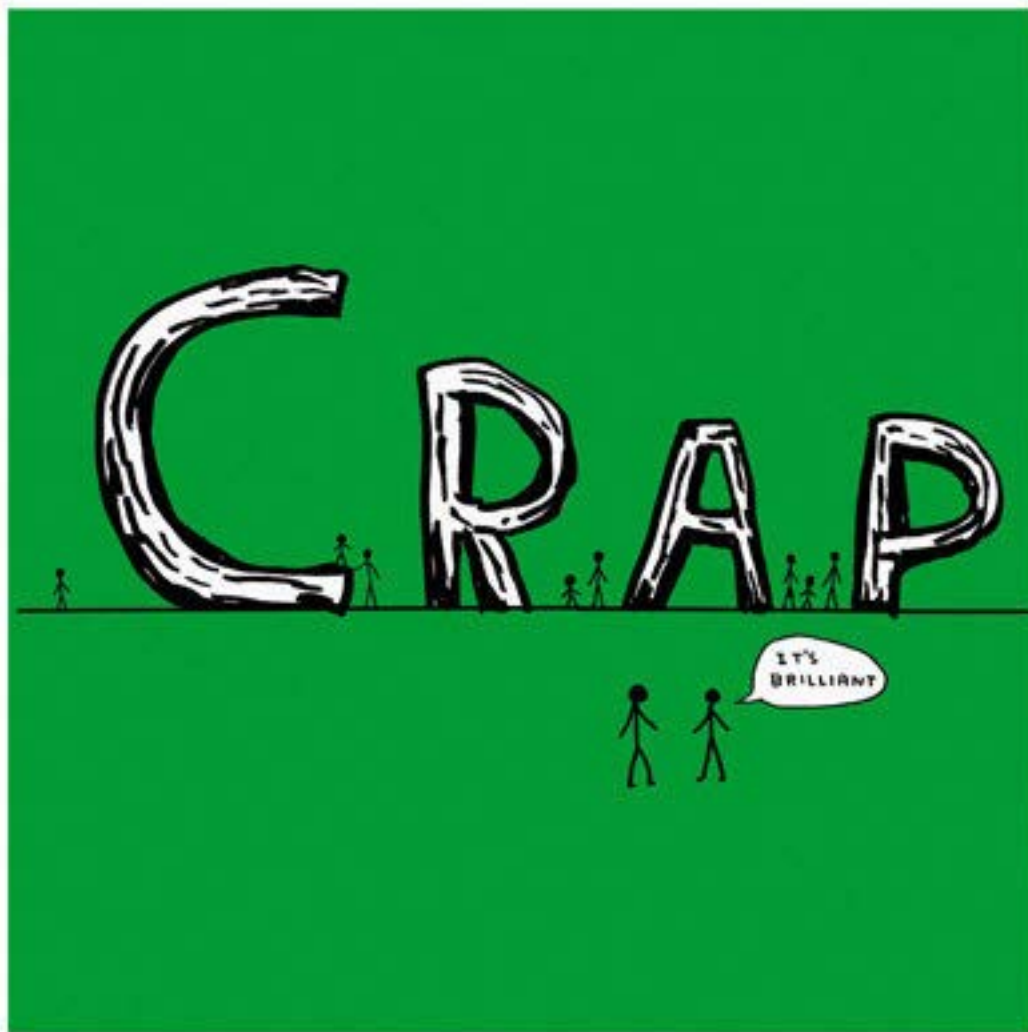
THIS CHOICE WAS BASED ON A REACTION OF VISUAL INDIFFERENCE WITH AT THE SAME TIME A TOTAL ABSENCE OF GOOD OR BAD TASTE . . . IN FACT A COMPLETE ANESTHESIA.

ONE IMPORTANT CHARACTERISTIC WAS THE SHORT SENTENCE WHICH I OCCASIONALLY INSCRIBED ON THE "READYMADE."

THAT SENTENCE INSTEAD OF DESCRIBING THE OBJECT LIKE A TITLE WAS MEANT TO CARRY THE MIND OF THE SPECTATOR TOWARDS OTHER REGIONS MORE VERBAL.

Talk delivered by Duchamp at the Museum of Modern Art, New York, Oct. 19, 1961. Published in *Art and Artists* (London), 1, no. 4. (July 1966), p. 47. The original text is in the Simon Watson Taylor collection.

- Travel / Holidays (Breathing / Living / Dwelling)
- Working Environment (Making / Working / Being)
- Mapping (Planning / Recording / Documenting)
- Souvenirs (Collecting / Making / Displaying)

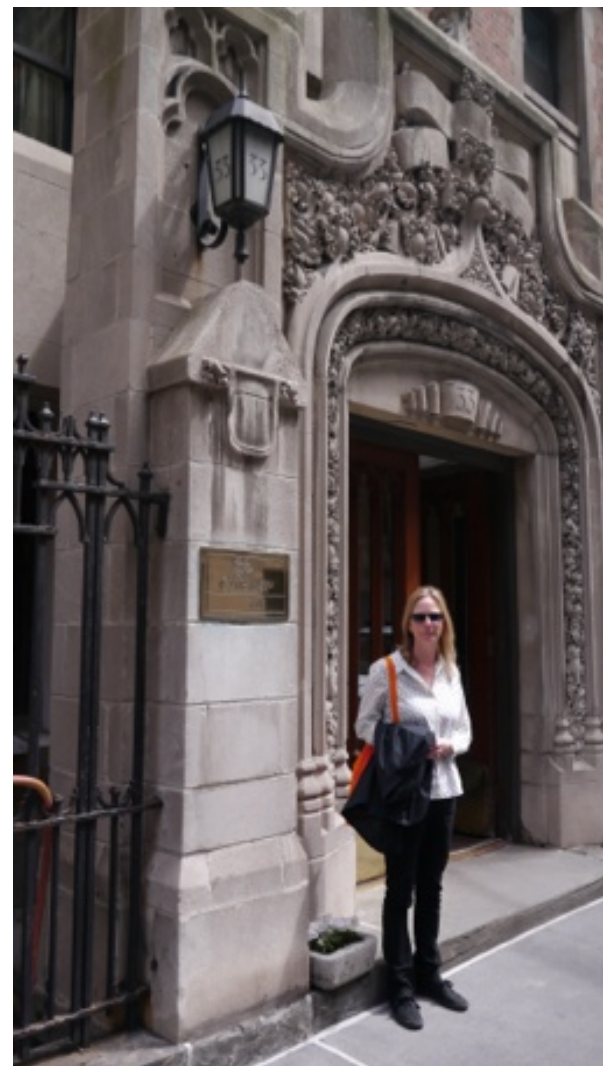




Marshall Chess Club
New York



Herne Bay



Apartment nr Central Park
New York



Hamburg



Paris



Yport



Cadaqués



Café Meliton, Cadaqués, Spain.

COOK'S TRAVELLER'S HANDBOOK SWITZERLAND SAVOY, ETC.

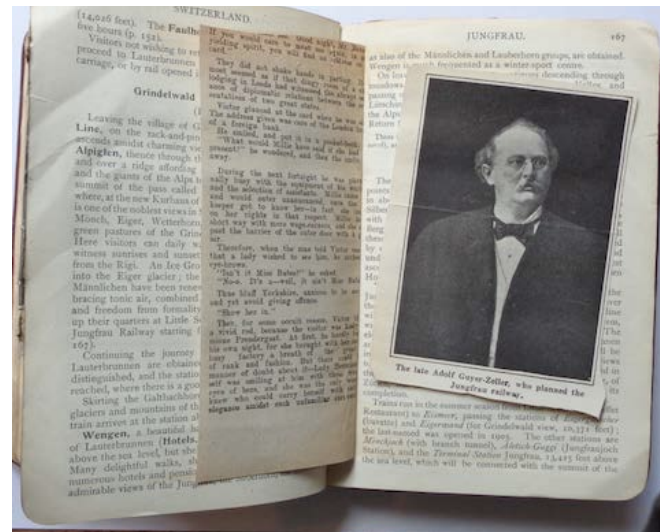
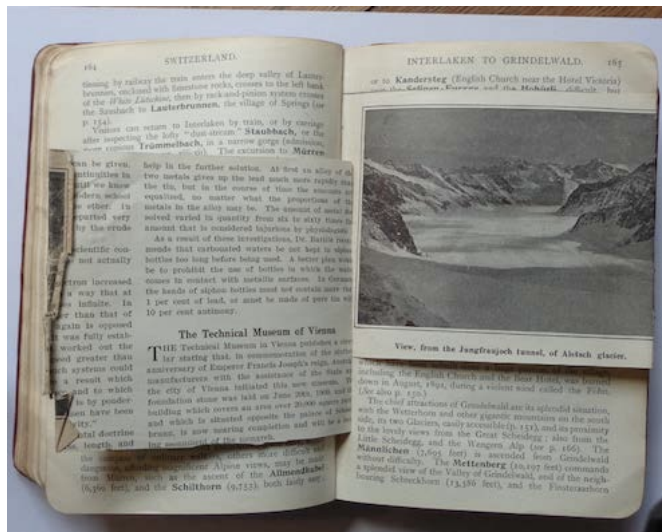


ROUTES TO AND IN SWITZERLAND.

Routes should be carefully selected, and plans well digested, before starting; and in order to assist in this matter, all necessary information will be supplied at the offices of Thos. Cook and Son. Travellers will do well to consult Cook's "Traveller's Gazetteer," and Cook's "Programmes of Conducted and Independent Tours." Times of trains, &c., given are subject to alteration; the latest information both as to trains and steamers will be found in Cook's "Continental Time Tables, Tourist's Handbook, and Steamship Tables." (See also p. 9.) It will be sufficient to mention here the principal routes.

Starting from London, Switzerland is usually entered from France, *via* Paris, by one of the following routes:—

- (1) *via* Belfort and (a) Delle or (b) Mülhausen for Bâle (first Swiss station Courtemanche; Swiss Custom House at Porrentruy). Although the distance between Belfort and Bâle *via* Mülhausen is only 51½ miles, as compared with 62½ *via* Delle, yet the former route involves passing through German territory before arriving in Switzerland, German frontier station at Altmünster and Swiss at St. Louis (St. Ludwig).
- (2) *via* Besançon and Le Locle for Neuchâtel and Berne (first Swiss station and Custom House at Col des Roches).
- (3) *via* Pontarlier for (a) Neuchâtel and Berne, the line branching northwards at La Cluse (first Swiss station and Custom House at Les Verrières-Saintes); for (b) Lausanne and Geneva, the line branching northwards at La Cluse (first Swiss station and Custom House at Vallorbe).
- (4) *via* Mâcon, Bourg and Bellegarde for Geneva and Chamoni, entering Swiss territory at Chaney, and arriving at Cornavin station (P.L.M. Railway) at Geneva.









Katy Carroll

@duchamptourist



TWEETS

7

FOLLOWING

2

FOLLOWERS

4

Edit profile

Tweets

Tweets & replies



Katy Carroll @duchamptourist · Jan 5

Hotel Isteia, 29 Rue Campagne-Première (1923). Looks like the place to stay ;)



Katy Carroll @duchamptourist · Jan 5

37 Rue De Froidevaux (1923) Apartment. Looks like it's check mate ;)



Katy Carroll @duchamptourist · Jan 4



Katy Carroll @duchamptourist · Jan 4

32 Ave Charles Floquet (July 1919): Gabrielle Buffet-Picabia's Apartment: after returning from Buenos Aires - retinal views ;)



Katy Carroll @duchamptourist · Jan 4

23 Rue S-Hippolyte (1913): Bicycle Wheel. Beware the wet paint ;)



Who to follow · Refresh · View all



Gaby sahhar @Gabysahhar

Followed by Duchamp & Sons

+ Follow



Contemporary Art Soc @C...

+ Follow

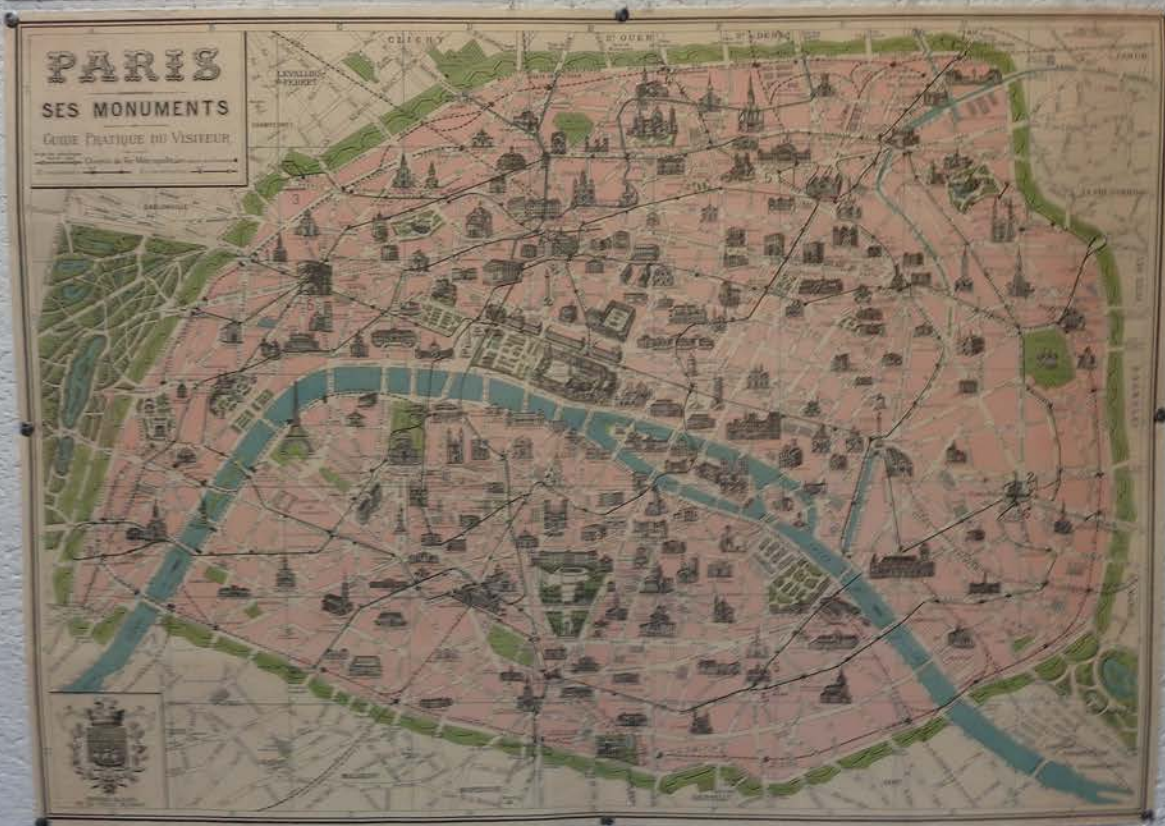


Marcel Duchamp @marceld...

Followed by What Did Duch...

+ Follow

Popular accounts · Find friends



Baedeker's
NORTHERN FRANCE.





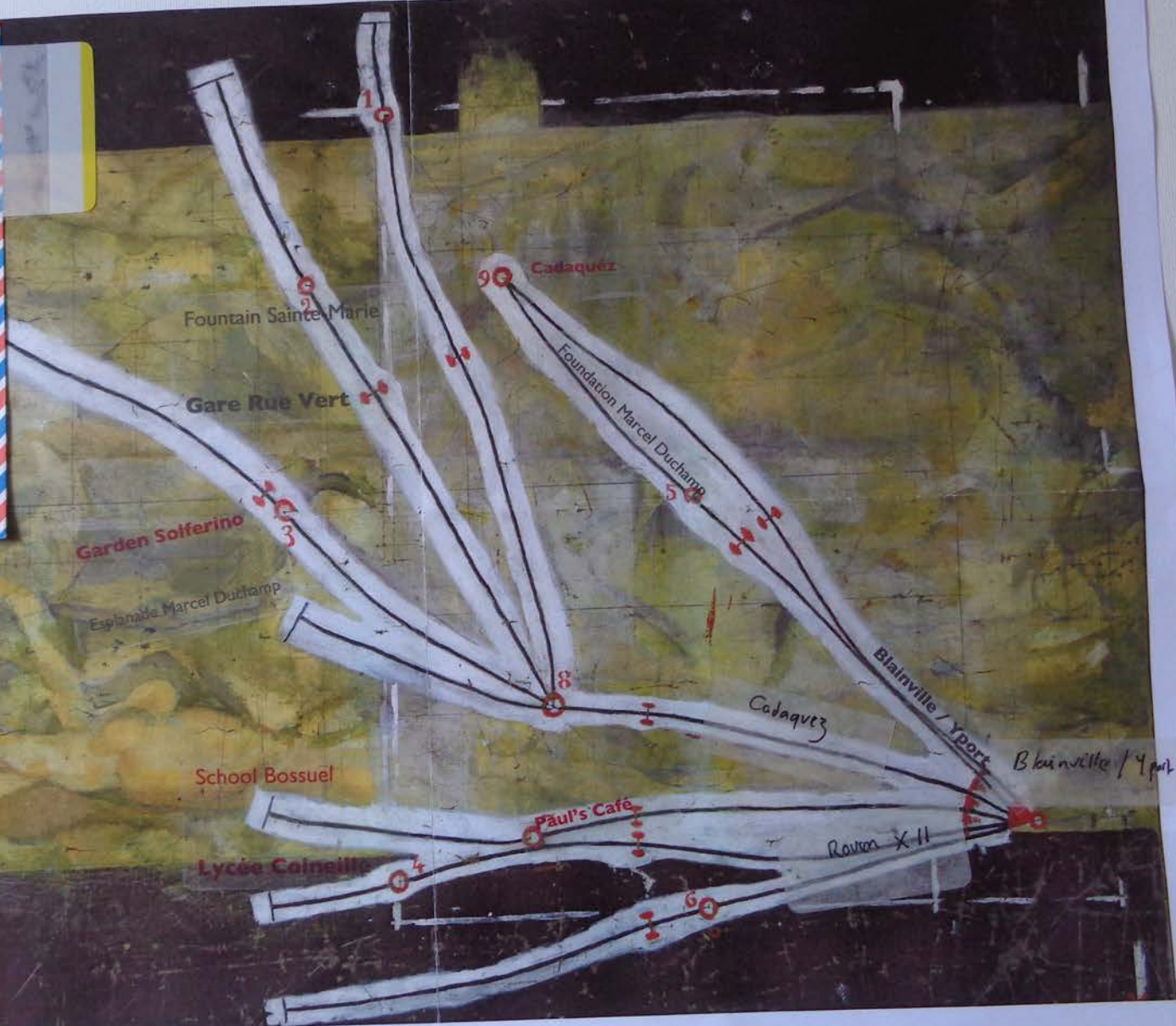
The Musée des Beaux-Arts de Rouen

August 2015
Network of
Stoppages



Route:

- ① Paul's
- ② Parent's home
- ③ Garden Solferino
- ④ Esplanade Marcel Duchamp
- ⑤ Fountain Sainte-Marie
- ⑥ Gare Rue Vert
- ⑦ School Bossuel
- ⑧ Lycée Coineille
- ⑨ Museum d'Histoire Naturelle
- ⑩ Fondation Marcel Duchamp
- ⑪ Opera Brewery Café



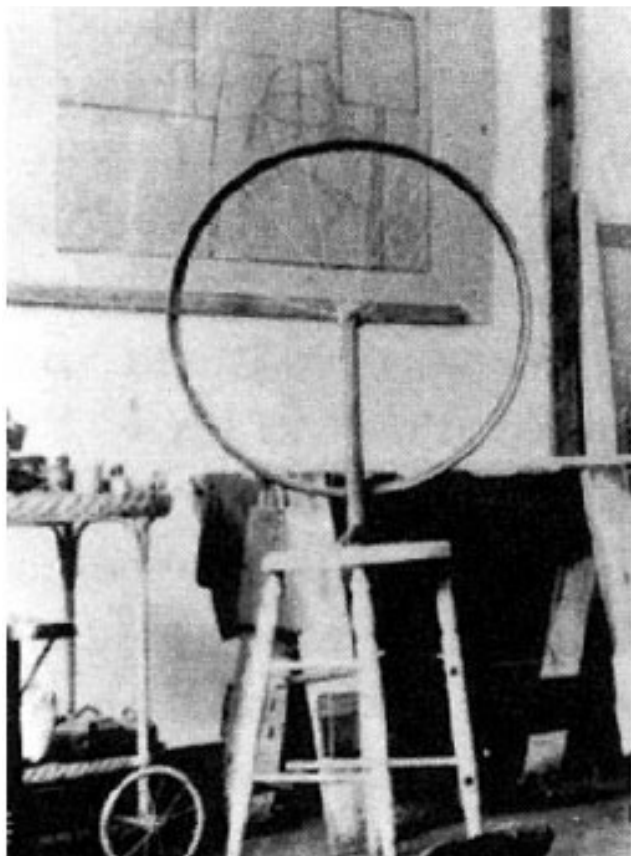


The Bride Stripped Bare by Her Bachelors, Even (The Green Box), September 1934



Box in a Valise (From or by Marcel Duchamp or Rose Sélavy) 1935 - 41







CITIZENSHIP = 1

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2024年 中国好声音

B. David, PhD



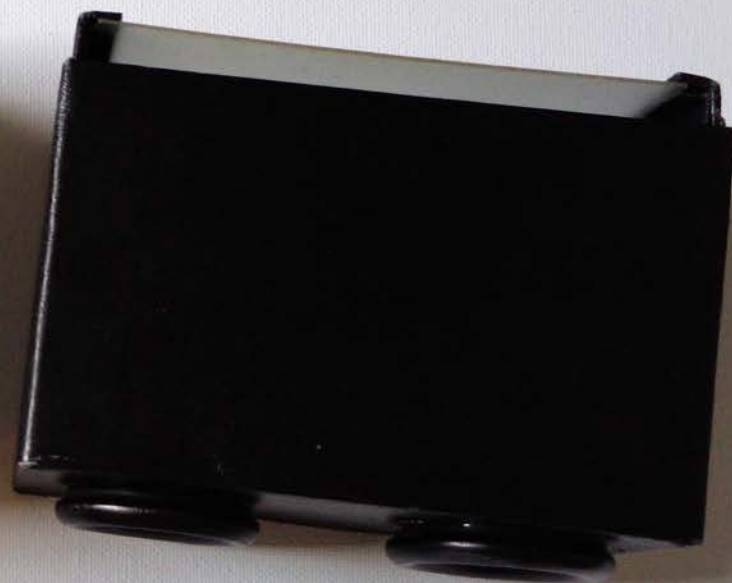
Call Call, Home Box



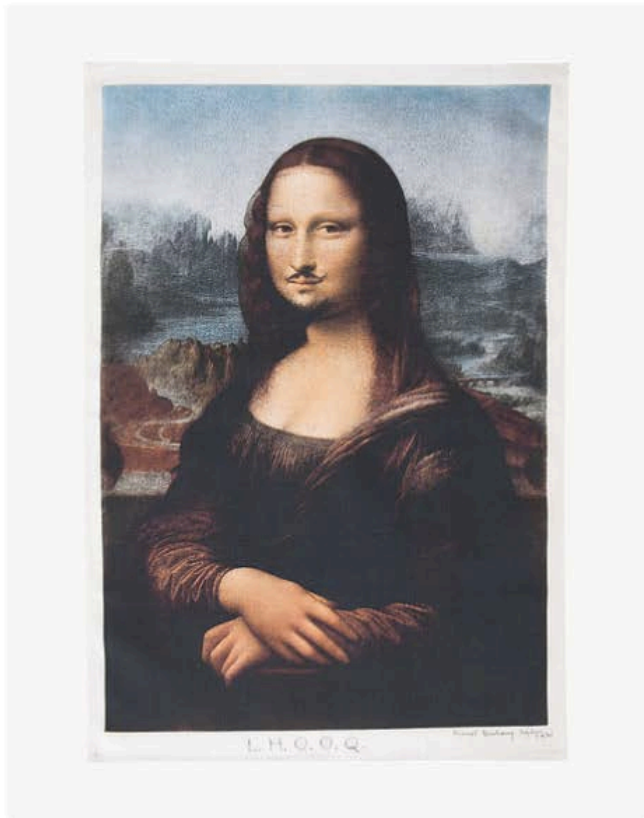
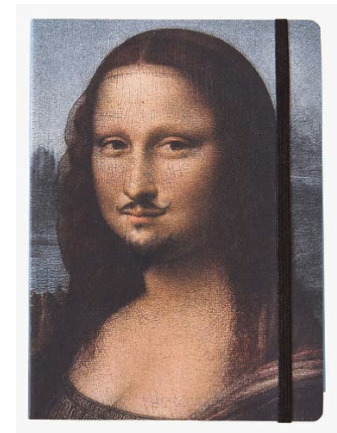
10718 YPOBT — Vue Générale sur la Plage

1. 17. 1994.









Marcel Duchamp Tea Towel | LHOQQ

MARCEL DUCHAMP TEA TOWEL | LHOQQ

€12.90

€12.26 MEMBER'S PRICE

♥ FAVORITES

🛒 ORDER

A funny tea towel to help you with domestic chores!

DESCRIPTION

Marcel Duchamp is an exceptional artist who is yet considered, in common modernist opinion, as the man who "killed painting".

CHARACTERISTICS

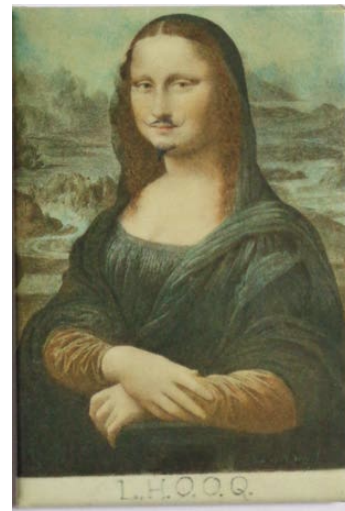
100% cotton

EAN 3760146332171

Dimensions 480 mm x 680 mm

Publisher Centre Pompidou

Categories Home decor, Table art



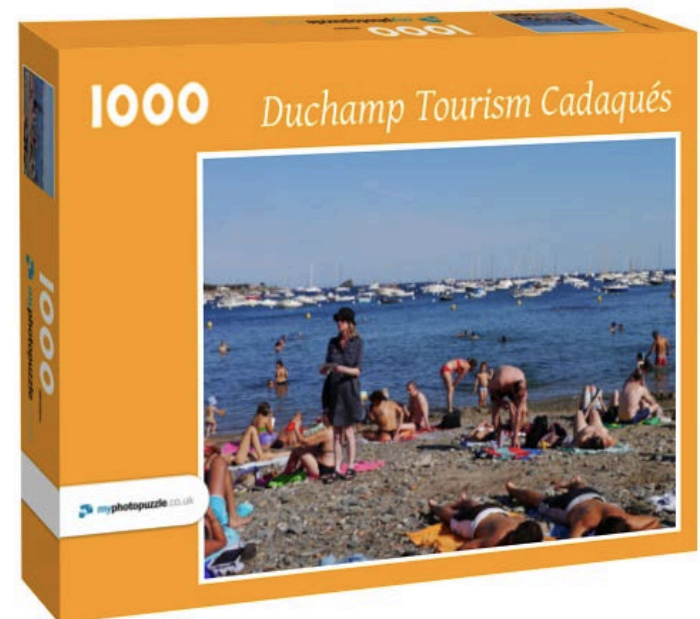
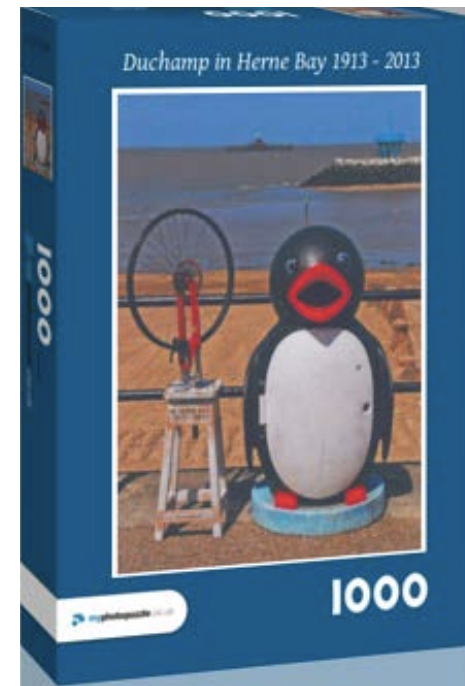
"FOUNTAIN" 2008
Self-adhesive vinyl / 115 x 50 mm
Atypyk Paris



Readymade in France
Atypyk.com











Readymade

‘work of art without an artist to make it’

‘letting things go by themselves’








The gaze is as socially organised and systematised [...] it is not a gaze confined to professionals 'supported and justified by an institution' (Foucault, 1976:89).

Urry and Larson 2011 pgl





31st Jan

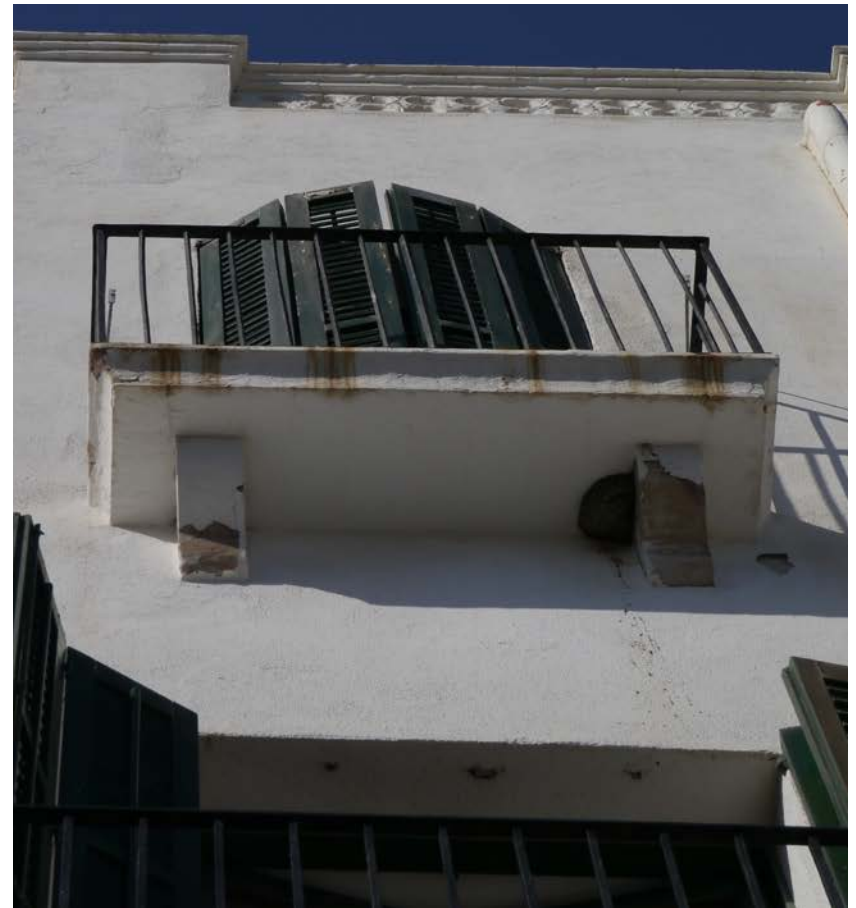
R. Mott





Duchamp was a great bricoleur; he enjoyed making and fixing.

Calvin Thompkins (1996: Pg.431)



Duchamp's Apartment
Cadaqués
Spain

The poetry of bricolage comes to the bricoleur also, and above all, from the fact that he does not limit himself to accomplishing or executing. [...] Without ever accomplishing his project, the bricoleur always puts into it something of himself. Lévis-Strauss

(in Loudrias,P. 1999. pg520)

It (bricolage) creates structures, in the form of its artefacts, by means of contingent events. To arrive at a definition, *bricolage is the creation of structure out of events.*

(Loudrias,P. 1999. pg520)

Gazing is a performance that orders, shapes and classifies rather than reflects the world.

Urry and Larson 2011 pg2

He once stated he preferred living than working, he claimed 'Je suis a respirateur.'

Draft 1 15/02/15

Hern Bay image (Jij-saw).



2013.
Fountain, 1917

*

① an obsession to a concept
going on holiday a name
an idea

could always
be a
Duchamp
staircase

2013 - 100 yrs anniversary.

2007

IN 1913 I HAD THE HAPPY IDEA TO FASTEN A BICYCLE WHEEL TO A
KITCHEN STOOL AND WATCH IT TURN.

A FEW MONTHS LATER I BOUGHT A CHEAP REPRODUCTION OF A WINTER
EVENING LANDSCAPE, WHICH I CALLED "PHARMACY" AFTER ADDING TWO
SMALL DOTS, ONE RED AND ONE YELLOW, IN THE HORIZON.

IN NEW YORK IN 1915 I BOUGHT AT A HARDWARE STORE A (SNOW SHOVEL)
ON WHICH I WROTE IN ADVANCE OF THE BROKEN ARM.

IT WAS AROUND THAT TIME THAT THE WORD "READYMADE" CAME TO
MIND TO DESIGNATE THIS FORM OF MANIFESTATION.

A POINT WHICH I WANT VERY MUCH TO ESTABLISH IS THAT THE CHOICE
OF THESE "READYMADES" WAS NEVER DICTATED BY ESTHETIC DELECTA-
TION.

THIS CHOICE WAS BASED ON A REACTION OF VISUAL INDIFFERENCE
WITH AT THE SAME TIME A TOTAL ABSENCE OF GOOD OR BAD TASTE ...
IN FACT A COMPLETE (ANESTHESIA).

ONE IMPORTANT CHARACTERISTIC WAS THE SHORT SENTENCE WHICH I
OCCASIONALLY INSCRIBED ON THE "READYMADE".

THAT SENTENCE INSTEAD OF DESCRIBING THE (OBJECT) LIKE A TITLE WAS
MEANT TO CARRY THE MIND OF THE SPECTATOR TOWARDS OTHER RE-
GIONS MORE VERBAL.

Talk delivered by (Duchamp) at the Museum of Modern Art, New York (Oct. 19,
1961) Published in Art and Artists (London), 1, no. 4, (July 1966), p. 47. The original
text is in the (Simon Watson Taylor) collection.

Apropos of "Readymades"

Duchamp Tour'nism

obsession

Duchamp's
Readymade

① some
seaside rock

② a snow
shovel

③ a pop
up shop

* Sweet shop

* Sweet shop

* Sweet shop

* Sweet shop

* Sweet shop

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* Sweet shop

* Sweet shop

Hern
Bay

obsession with

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

geographical

Pleasure / Love /
overwhelming

* The Blind Man Revisited

" " " 's Holiday
" " " 's Travel Guide



Fountain. 2013

Apropos of “Duchamp Tourism”

IN 2007 I HAD THE HAPPY IDEA TO FASTEN AN OBSESSION TO GOING ON HOLIDAY.

A FEW MONTHS LATER I ...

IN HERNE BAY IN 2013 I BOUGHT AT A SOUVENIR STORE A SNOW STORM ON WHICH I ... [considered the relationship between a /my collection and Duchamp / readymades?](#)

IT WAS AROUND THAT TIME THAT THE WORD “DUCHAMP TOURISM” CAME TO MIND TO DESIGNATE THIS MANIFESTATION.

A POINT WHICH I WANT VERY MUCH TO ESTABLISH IS THAT THE CHOICE OF “DUCHAMP TOURISM” WAS NEVER DICTATED BY ACADEMIC DELECTATION.

THIS CHOICE WAS BASED ON A REACTION OF GEOGRAPHICAL INDIFFERENCE WITH AT THE SAME TIME A TOTAL ABSENCE OF GOOD OR BAD TASTE ... IN FACT A COMPLETE LOVE.

ONE IMPORTANT CHARACTERISTIC WAS THE OBSESSION WITH RECORDING THE “DUCHAMP TOURISM” ACTIVITIES.

THAT DOCUMENTATION INSTEAD OF DESCRIBING THE HOLIDAY LIKE A TITLE WAS MEANT TO CARRY THE MIND OF THE SPECTATOR TOWARDS OTHER REGIONS MORE CONCEPTUAL.

@duchamptourist

Thank you!